

Australian Chamber Orchestra

AACO

SCHUBERT'S FANTASY & OCTET

Directed by Richard Tognetti

PRINCIPAL PARTNER


Wesfarmers Arts

INTIMATE RECITALS

Join us at our harbourside home for world-class performances by international guests and a brand-new families show.



ACO UP CLOSE:
LAWRENCE POWER & GARTH KNOX
12 Jun

An extraordinary display of collaboration and joy when two of the greatest violists of our generation join ACO musicians Stefanie Farrands, Timo-Veikko Valve and Elizabeth Woolnough.

ACO FAMILIES: PINOCCHIO
9–19 Jul

Experience the timeless tale of *Pinocchio* in a brand-new ACO Families production brought to life with live music and a touch of magic. Ages 3–8.

ACO UP CLOSE:
TRIO MEDIÆVAL WITH ARVE HENRIKSEN
31 Jul

Step into a sacred space, where trumpeter Arve Henriksen and the sublime voices of Trio Mediæval explore the world of early music and Scandinavian folk melodies.

ACO UP CLOSE: ATTACCA QUARTET
8 Aug

Whether playing Radiohead or Ravel, this New York based Grammy Award-winning foursome performs with precision and power.

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The Neilson, ACO On The Pier

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INSIDE

Inside you'll find features and interviews that shine a spotlight on our players and the music you are about to hear. Enjoy the read.

Cover.
Helena Rathbone.
Photo by
Stephen Ward

Share your experience

#ACO26Season



@AustralianChamberOrchestra

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WELCOME

Welcome to this celebration of the greatest of musical poets, Franz Schubert.

Joining Artistic Director Richard Tognetti onstage for this magnificent feast for the senses is an intimate ensemble of musicians, comprised of the ACO's own Helena Rathbone, Stefanie Farrands and Maxime Bibeau, alongside four fabulous guest artists – cellist Johannes Rostamo, clarinetist David Griffiths, bassoonist Todd Gibson-Cornish and horn player Carla Blackwood.

This brilliant ensemble will together perform two of Schubert's most extraordinary pieces of chamber music: the Fantasy in C major, in a new arrangement by Richard, and the Octet in F major.

We recently returned from a tour of North America, that saw the ACO give sold-out performances in concert halls including New York's Carnegie Hall and the Banff Centre for Arts and Creativity in Canada. These concerts included performances of the newest work from Pulitzer Prize-winning composer John Luther Adams, *Horizon*, which the ACO also released last month as a recording across digital, CD and vinyl. It's a work of immersive, mesmerising beauty that reflects the ACO's deep commitment to commissioning and performing new music.

Our 2026 Season will continue next month with the long-awaited ACO debut of the acclaimed violist Lawrence Power. He joins the ACO in a program celebrating music from the British Isles, from the experimental brilliance of Kate Bush to Ralph Vaughan Williams's *Fantasy on a Theme by Thomas Tallis* and the celebrated 20th-century composer Elizabeth Maconchy's Symphony for Double String Orchestra. I hope that you can join us.



Richard Evans AM
Managing Director

PRINCIPAL PARTNER



Wesfarmers Arts



Australian Chamber Orchestra & Wesfarmers Arts
Bringing People & Music Together

NEWS

Upcoming concerts and the latest announcements.

Latest News

New Recording: Horizon

★★★★★

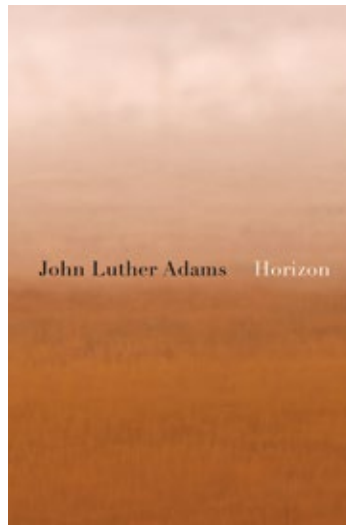
“Uplifting, exquisitely unique and utterly unforgettable.”

– **The Australian**

We are thrilled to share that we have released the world premiere recording of *Horizon*, a major new work commissioned by the ACO from Pulitzer Prize and Grammy Award-winning composer John Luther Adams.

The album documents the culmination of an extended period of close collaboration between Adams and the ACO, resulting in a large-scale work that reflects the composer’s distinctive musical language and the Orchestra’s long-standing commitment to commissioning and recording new music at the highest level.

This recording is available in LP, CD and digital formats.



1

On Tour

Isles of Light

13-23 JUN

Embark on a genre-defying voyage through the British Isles, from the pastoral majesty of Ralph Vaughan Williams’s *Fantasia on a Theme by Thomas Tallis* to the experimental exuberance of Kate Bush, directed by British violin and viola virtuoso Lawrence Power in his ACO debut.

From Winter’s Stillness

25 JUL - 9 AUG

International vocal phenomenon Trio Mediæval and jazz trumpeter Arve Henriksen join Richard Tognetti and the ACO for a soul-stirring evocation of ancient landscapes and Northern light, featuring music by Grammy-winner Hildur Guðnadóttir and Sigur Rós paired with the ancient hymns of Iceland, Norway, Sweden and Estonia.



2

ACO On The Pier
ACO Up Close: Lawrence Power & Garth Knox

12 JUN

Two of the greatest violists of our generation – Lawrence Power and Garth Knox – join forces alongside musicians of the ACO to showcase the chameleon of string instruments.

ACO Up Close: Trio Mediæval with Arve Henriksen

31 JUL

Step into a sacred space, where the sublime voices of Trio Mediæval and trumpeter Arve Henriksen bathe the Pier in a luminescent sound.



3

ACO On The Pier
ACO Up Close: Attacca Quartet

8 AUG

The Grammy Award-winning Attacca Quartet plays at the cutting edge of classical music. Experience them perform the music of Radiohead, Caroline Shaw and Beethoven.

ACO Up Close: Satu In The Beyond

20 AUG

Join ACO Principal Violin Satu Vänskä and her electro-infused spin-off group Satu In The Beyond, featuring Richard Tognetti on electric violin, for the eagerly anticipated album release of *Satu In The Beyond: Far Field Theory*.



4

ACO Families
ACO Family Day

14 JUN

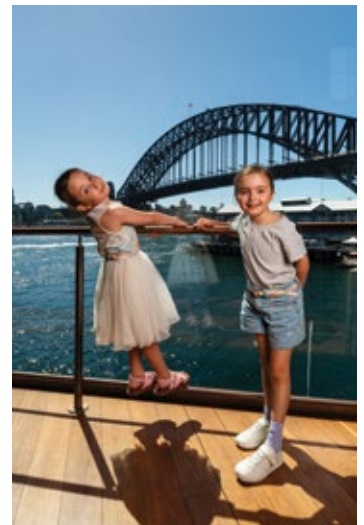
Bring the whole family to ACO On The Pier on Sydney's Harbour to experience a vibrant 30-minute classical concert featuring music by Tchaikovsky and Grieg, followed by creative play activities and the opportunity to try a musical instrument!

Pinocchio

9-19 JUL

Experience the timeless tale of *Pinocchio* in our brand-new ACO Families production, brought to life with live music, theatrics and a touch of magic.

1. Horizon
2. Lawrence Power
3. Arve Henriksen
4. Satu In The Beyond
5. ACO Family Day



5

ACO

ISLES OF LIGHT

13–23 June

**Canberra, Melbourne, Sydney,
Brisbane and Adelaide.**

A thrilling odyssey through the
British countryside, directed by
virtuoso Lawrence Power.

Featuring music by
Ralph Vaughan Williams
Elizabeth Maconchy
Kate Bush
Herbert Howells
Garth Knox and more

ACO.COM.AU

Tickets from \$49* | \$35* for U35s

*Transaction fee of \$8.50 applies

PRINCIPAL PARTNER



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Pre-Concert Talks

Pre-concert talks take place 45 minutes before the start of every concert. See the ACO information desk for location details.

NEWCASTLE CITY HALL

Bernard Rofe

Thu 14 May 6.45pm

CANBERRA – LLEWELLYN HALL

Bernard Rofe

Sat 16 May 6.45pm

SYDNEY OPERA HOUSE

Genevieve Lang

Sun 17 May 1.15pm

ADELAIDE TOWN HALL

Russell Torrance

Tue 19 May 6.45pm

WOLLONGONG TOWN HALL

Genevieve Lang

Thu 21 May 6.45pm

MELBOURNE RECITAL CENTRE

Megan Burslem

Sat 23 May 6.45pm

Mon 25 May 6.45pm

MELBOURNE – ARTS CENTRE MELBOURNE

Megan Burslem

Sun 24 May 1.45pm

SYDNEY – CITY RECITAL HALL

Genevieve Lang

Tue 26 May 7.15pm

Wed 27 May 6.15pm

Fri 29 May 6.15pm

Sat 30 May 6.15pm

PROGRAM

Richard Tognetti Director & Violin

Helena Rathbone Violin

Stefanie Farrands Viola

Johannes Rostamo Cello

Maxime Bibeau Double Bass

David Griffiths Clarinet

Todd Gibson-Cornish Bassoon

Carla Blackwood Horn

COMPOSER	TITLE	MIN
Franz Schubert (arr. Richard Tognetti)	Fantasy in C major D.934 <i>Andante molto – Allegretto – Andantino – Tempo I – Allegro vivace – Allegretto – Presto</i>	25
Interval		20
Franz Schubert	Octet in F major D.803 <i>I. Adagio – Allegro II. Adagio III. Allegro vivace IV. Andante V. Menuetto. Allegretto VI. Andante molto – Allegro</i>	63

The concert will last approximately one hour and 50 minutes, including a 20-minute interval. The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

ACO concerts are regularly broadcast on ABC Classic. *Schubert's Fantasy & Octet* will be broadcast on Monday 15 June, 1pm AEST and available on demand for 30 days after.

MUSICIANS ON STAGE



Richard Tognetti
Director & Violin

Richard plays a 1741–44 Giuseppe Guarneri del Gesù violin kindly on loan from the ACO. His Chair is sponsored by Gaby Kennard, Peter McMullin AM & Ruth McMullin, Andrew & Andrea Roberts, and Rosy Seaton & Seumas Dawes.



Helena Rathbone
Principal Violin

Helena plays the 1732 'ex-Dollfus' Stradivarius violin on loan from anonymous Australian private benefactors. Her Chair is sponsored by Margaret Gibbs & Rodney Cameron.



Stefanie Farrands
Principal Viola

Stefanie plays a 1610 Maggini viola on loan from the ACO Instrument Fund. Her Chair is sponsored by peckvonhartel architects.



Johannes Rostamo#
Principal Cello

Johannes plays the "Magg" cello by Antonio Stradivarius in 1698 in Cremona, generously on loan by Family Conni Jonsson. He appears courtesy of the Royal Stockholm Philharmonic Orchestra.



Maxime Bibeau
Principal Bass

Max plays a late-16th-century Gasparo da Salò bass on loan from UKARIA. His Chair is sponsored by Janet Matton AM & Robin Rower, and Ros Morauta.



David Griffiths#
Clarinet

David plays a pair of custom Backun Cocobolo Lumiere Clarinets. He appears courtesy of the Melbourne Conservatorium of Music, University of Melbourne.



Todd Gibson-Cornish#
Bassoon

Todd plays a Heckel 16,7XX series bassoon – Biebrich, Germany. He appears courtesy of the Sydney Symphony Orchestra.



Carla Blackwood#
Horn

Carla plays an Alexander 103 Hand Hammered French Horn in Yellow Brass, 2023. She appears courtesy of the Melbourne Conservatorium of Music, University of Melbourne.

Guest Musician

HELP US TAKE OUR MUSIC FURTHER

Your support helps bring the ACO to the stage, and to audiences and communities beyond it.

Give today to help us reach further.



[ACO.COM.AU/DONATE](https://aco.com.au/donate)



PROGRAM IN SHORT

Your five-minute read
before lights down.

Written by Russell Torrance



Franz Schubert (1797-1828)

Fantasy in C major, D.934

Arranged by Richard Tognetti

If you were to have had the opportunity to ask him, Schubert would probably have told you he was a songwriter, as opposed to “merely” a composer. He achieved so much in his short life, but his songs (or “Lieder”) easily dwarf everything else - both in number (over 600) and sheer quality.

He demonstrated, with apparent ease, the sheer degree of expression it is possible to get from such a short and intimate form. In doing so, the composer provided a vital foundation for the Romantic movement in music.

Understandably, Schubert was proud of his songs and you can glean this from major works based on them such as the “Trout” Quintet and the “Wanderer” Fantasy. The Fantasy in C, D.934 in this concert also has a song as its basis.

The original work is “Sie mir gegrüßt!” (“Be greeted by me!”), in which the protagonist addresses one who is no longer there. As with the “Trout” and “Wanderer”, the emotional intensity of the original song (and Rückert’s text) is felt in Schubert’s instrumental fantasy.

Melodic material from the song is present from the beginning, although Schubert hides it from you. The tune fully emerges as the theme for a set of variations that occupy a lot of the middle of this work.

Like many of Schubert’s late works, this Fantasy pushes the technical boundaries of performance. The original piano part has been described as being more difficult than all of Rachmaninoff’s concertos put together. The use of the word ‘Fantasy’ in the title is another sign of a new way of thinking about music – Schubert reminds you that you are no longer in the world of the sonata, but in an era of greater freedom, greater expression.

The work also reaches far beyond the length people in Schubert’s day would have expected from a chamber work. A contemporary review lamented this in no uncertain terms:

“The Fantasy occupied rather too much of the time a Viennese is prepared to devote to pleasures of the mind. The hall emptied gradually, and the writer confesses that he too is unable to say anything about the conclusion of this piece.”

Today, the Fantasy is regarded as one of Schubert's greatest achievements in the genre, alongside such other masterpieces as the "Wanderer" Fantasy and the Fantasia in F minor. Taking inspiration from Schubert's luminous Octet, Richard Tognetti has arranged the Fantasy in C for the same instrumentation, illuminating the original piano part's delightful melodies and orchestral textures.

Schubert

Octet in F major, D.803

Schubert is often thought of as belonging to the generation of composers that follow on from Beethoven. Your favourite classical music guides conveniently pigeonhole him as being 'early Romantic'. But until the very end of Schubert's life, Beethoven was very much still around and living in the same city, and Schubert wrote music in the knowledge that the older composer would have known of him.

Beethoven's Septet was first heard in Vienna in 1800 (when, incidentally, Schubert was three years old) and soon became a frequent fixture of the city's concert life. In fact, it was one of the most commonly-heard of Beethoven's works during his lifetime, something that confused and annoyed him. He later said, "That damn work! I wish it were burned!"

Vienna's musicians were keen to capitalise on this popularity with ideas for other, similar music. Clarinettist and nobleman Count Ferdinand von Troyer commissioned Schubert in 1824 to write a companion piece for Beethoven's Septet, but with one more player.

Schubert's Octet follows the same pattern as Beethoven's work – six movements, with a slow, grand introduction. Schubert even copies Beethoven's idea of using a theme and variations for the fourth movement. For the Octet, the younger composer borrows a tune from his stage work *Friends from Salamanca*. The scale of the Schubert work is remarkable and is one aspect that stands it apart from the Beethoven example – the Octet clocks in at just over an hour.

As with the Fantasy, the other Schubert work in this programme, it is extraordinary to consider that many contemporary reviews found the music far too long. To modern ears, this music is so fresh and full of energy.

That certainly seems to have been how it was composed. There is a wonderful account in a letter from the painter Moritz von Schwind, a friend of

the composer: 'Schubert has now long been at work on an octet, with the greatest enthusiasm. If you go and see him during the day he says "Hello. How are you?" and carries on working, whereupon you leave.'

Russell Torrance is an award-winning radio presenter and producer, and is currently the Mornings Presenter on ABC Classic. Russell's career began as an editor on the *New Grove Dictionary of Music and Musicians* and, as well as broadcast, has encompassed music teaching, composition and performance.

A woman with short blonde hair, wearing a dark blazer, stands in the background holding a violin. In the foreground, a man with glasses and a mustache, wearing a dark blazer over a white shirt, sits on a floral-patterned cushion holding a bassoon. They are in a field of tall grass with a dense line of trees in the background.

A MARVELLOUS

As he struggled with the illness that killed him at 31,
the brilliant Romantic composer Franz Schubert
wrote some of his greatest masterpieces.

P O E M

Written by Lisa Gorton

“Even amidst extreme dissonance, extreme dynamic shifts, Schubert yields to a childlike yearning, melodic expressions like wonderful flowers.”

— RICHARD TOGNETTI

I

Five feet tall, stout, bespectacled, smelling of tobacco – Little Mushroom, his friends called him, in his shabby brown coat under his high, round, brown hat. Always, rolls of music stuffed into his coat pocket – all his life, inexhaustibly, the music poured from him. When he composed, said a friend, he looked like a sleepwalker. His eyes shone as though made of glass, he clicked his tongue. He said, “When I finish one piece I begin another.”

In 1797 in Vienna, Franz Schubert was born – the 13th child, fourth to live past infancy. His father was a schoolmaster, a child of Moravian farmers. His mother too came as a child to Vienna. Her father died when they arrived. Fourteen years old, an orphan, she worked as a housemaid before her marriage. Schubert’s brother, 12 years older, started teaching him piano. “Franz told me, a few months after we began, that he had no need of any further instruction from me.” The father started Schubert on the violin. Their pianoforte was a poor thing. Schubert’s friend took him to a pianoforte warehouse; he played there, among silent instruments.

His father took him to audition at the Imperial Seminary; the Italian composer Antonio Salieri was there. Schubert got up in his blue-white coat. The children laughed – “He must be a miller’s son!” – but fell silent when he sang. He started in second violins; at 12 he was conducting symphonies: Haydn, Mozart, Beethoven. On summer nights crowds gathered under the open windows, listening.



Schubert was hungry all the time. “You know from experience that we all like to eat a roll or a few apples sometimes,” he wrote to his brothers. Schoolmates remembered him as the only student allowed to walk out the gates. He took lessons in composition from Salieri: songs, opera, masses, string quartets he played with his family.

When his voice broke the school asked him to work on his Latin. “I came into this world to compose and for no other reason.” He went back to his father’s schoolhouse and taught six-year-olds. A bare room, the only object within it a pianoforte that his father had given him “from the joy of his heart”, when Schubert’s Mass was played at Lichtenthal Church. Taking his students for walks, arms behind his back, Schubert moved his fingers in air, composing silently. The children interrupted him and he lost an idea; he thumped them then. Still the music poured from him.

“Schubert lived in a time of unrest and repression; he was trying to make things new ... In his music every single moment is tense with emotion, and each quick-changing emotion must be felt to be played.”

– RICHARD TOGNETTI

II

In 1816 his friend Franz von Schober – tall and charismatic, he could turn his hand to anything – “liberated” Schubert from the life of a schoolteacher. Schubert moved in with Schober and his mother. After that he improvised, living among the circle of his friends: 17 addresses in his 31 years. Every day he got up and worked till two, had lunch and went walking. Not for Schubert the aristocratic patron or court commission – he made his work public playing privately in crowded drawing rooms, for an audience of his friends, his friends’ friends. “Schubertiaden”, they called those nights.

Schubert was at school when Napoleon’s army besieged the city. While Schubert worked as a teacher, Napoleon waited on Elba and Vienna built up its secret police force. In 1819 Austria’s future



Page 12-13.
Helena Rathbone, Richard Tognetti,
Todd Gibson-Cornish and
Carla Blackwood
Photo by Stephen Ward

Page 14.
Franz Schubert
Painting by Wilhelm August Rieder

Page 15.
Todd Gibson-Cornish, Bassoon
Photo by Stephen Ward



Page 16.
Ludwig van Beethoven
Painting by Joseph Karl Stieler

Page 17.
Carla Blackwood, Horn
Photo by Stephen Ward

chancellor Klemens von Metternich called for the Carlsbad Decrees, banning student clubs. One night in 1820 the secret police raided a gathering. Schubert spent the night in prison. The poet Johann Senn was jailed for more than a year and exiled to the Tyrol. Although Schubert set two of Senn's poems to music, he never saw him again.

If anything, that night raid clarified Schubert's need for creative collaborative life, against the Biedermeier style of hearth and home. Schubert lived with Schober among the "Schoberts": singers, poets, painters, actors, musicians. New-generation Romantics, they saw art as a vocation, shared rooms, books, money, chased what they called "carneval." "A united striving for the highest beauty animated us," wrote Schubert to Schober. "Are we not precisely those who found our life in art, while the others merely entertained themselves with it?" Schubert replied. Later, their one-time friend Josef Kenner blamed Schober, "false prophet who so flatteringly used euphemistic language to describe sensuality" – because, late in 1822, Schubert contracted syphilis.

"Bad blood", it was called. In 1823 the rash broke out. The doctors shaved Schubert's head. He spent time at the Vienna General Hospital – baths, diets, bloodletting, ointments of mercury – composing his song cycle *Die schöne Müllerin*. The doctors said he'd recover in a month or so. They found him a comfortable wig. Schubert wrote to Schober, "I almost doubt whether I will ever be fully well again."

**"The Fantasy is like a poem,
a marvellous poem, unfolding
like Coleridge's poem 'Kubla
Khan: or a Vision in a Dream'
through chains of sound
like radiant images."**

– RICHARD TOGNETTI

III

In March 1824, the knowledge that death was close to Schubert awakened not simply grief but ambition. At school he confided in Josef von Spaun. "In my heart of hearts, I still hope to be able to make something of myself – but who can do

anything after Beethoven?" Now his letter to Leopold Kupelweiser set grief and ambition side by side:

Imagine a man whose health will never be right again ... Imagine a man, I say, whose brightest hopes have been destroyed, for whom the happiness of love and friendship means nothing but pain...

Then he turns back to his work:

As for songs, not much that's new; instead I've tried my hand at instrumental works. Two quartets for violins, viola and cello, & an octet... I'm hoping to pave my way to a grand symphony. Everyone in Vienna's saying Beethoven's giving a concert, his new symphony, three pieces from the new Mass, and a new overture. God willing, next year I plan to give a concert like that.

A symphony, a concert like Beethoven's – Schubert's posthumous fame obscures the courage of those assertions. At that time, even among friends he was considered a peerless master of popular works, not a maker of masterworks. But in 1824 he had a sense of time running out – and a new chance to stake his claim: the virtuoso violinist Ignaz Schuppanzigh had returned to Vienna.

Schuppanzigh tried to take Beethoven to a brothel once. Beethoven called him "Falstaff" but still turned to Schuppanzigh to premiere his work. In Vienna, Schuppanzigh had established something new: professional musicians giving

subscription concerts of instrumental music. Schubert dedicated the quartet that he wrote in February to Schuppanzigh. That July, Schuppanzigh's quartet performed it alongside works by Beethoven, Mozart and Haydn.

Meanwhile Count Ferdinand von Troyer – clarinetist and chief steward to the archduke Rudolph – asked Schubert for something along the lines of Beethoven's Septet for winds and strings, first performed in 1800 when Schubert was three. Clean, elegant, bright, beloved: Beethoven was sick to death of it.

Beethoven's Septet had clarinet, horn, bassoon, violin, viola, cello, double bass. Schubert added a second violin. That March he worked on his Octet obsessively. His friend Moritz von Schwind tried to visit: "If you call during the day he says, 'Hello, how are you? – Good! – Yes, fine,' and goes on writing."

Schubert kept Beethoven's six-movement structure: a slow beginning, clash of minuet and scherzo. He kept the joy. But at the opening of the first movement, with a sustained note he made a shimmering path of sound lead from the performance chamber out into some dream-like realm as sudden and candid as a fairytale. He played with variations on a theme from a song in *The Friend from Salamanca*: "Nestled under a bright canopy of trees." In this woodland realm the music dances – and in those yearning distances awakened by the horn's echoing calls.





That path of sound at the start of the first movement finds its dark corollary at the beginning of the last. The cello and double bass sustain a juddering note, rising to a cry – a motif Schubert took from his setting of lines from Friedrich Schiller’s poem “The Gods of Greece”. “Beautiful world, where are you? ... / Ah, your magical trace survives / solely in fairy-tale lands of song!”

That April, with Troyer on clarinet, Schuppanzigh’s musicians performed Schubert’s Octet at the house of the archduke. Three years later, on the first anniversary of Beethoven’s death, Schubert heard it played in the concert he’d envisaged, “God willing”, back in 1824. This public concert devoted to Schubert’s work packed the hall with supporters. In the press, however, it was overshadowed by the advent of Niccolò Paganini.

Rich from his concert, Schubert took a friend to hear Paganini. People said the devil taught Paganini to play, that he’d perfected his art in a prison cell playing on a one-string violin. Raven-haired, bone-thin, dressed in black, Paganini astounded not only through virtuosity, but new forms of composition: capriccios that impersonated moods, weather, church bells, daemonic laughter. That winter Schubert composed the final 12 poems of *Winterreise* and his Fantasy in C major for violin and piano.

The opening of Schubert’s Fantasy sounds like the beginning of the world. Over a roiling piano, the violin’s long notes extend like light in darkness. From that elemental beginning, the Fantasy unfolds in contrasting movements, loosely linked – sometimes as ornately delicate as frost flowers, sometimes with such runs of notes that music seems an element to be hewn as well as wrought. Schubert’s Fantasy questions, disputes, dreams over a theme from his 1822 setting of Friedrich Rückert’s “Sie mir gegrüsst”: “O you who were taken from me and my kisses! / Let my greeting reach you!... / One loving sigh sweeps away time and space—”

Wildly original, the Fantasy is also prodigiously difficult. Schubert composed it for violinist Josef Slavík and pianist Karl Maria von Bocklet. Chopin called Slavík a “second Paganini”. Bocklet was another virtuoso, and in the Fantasy Schubert makes the piano work like an orchestra.

With that in mind, for this concert Richard Tognetti has arranged the piano part for an octet. In doing so he reveals the orchestral range Schubert allocated to piano and illuminates the Fantasy’s links with the Octet and the String Quintet in C major, the masterpiece Schubert wrote two weeks before he died.

Schubert hiked to Eisenstadt and sat by Haydn’s tomb. Back in Vienna, he ordered a fish dinner.



Page 18.
Richard Tognetti
Photo by Stephen Ward

Page 19.
Franz Schubert in Josef Eduard Teltscher’s studio
Drawing by Josef Eduard Teltscher



At the first bite, he threw down his fork. He'd been poisoned, he said. After that, he took only medicines. He moved to his brother's house. He had typhoid fever. In his deliriums he sang; in the intervals he sat up correcting proofs of the second part of *Winterreise*.

He wrote to Schober asking for more novels by James Fenimore Cooper. He asked to hear Beethoven's C-sharp minor string quartet, Op.131. His friend Karl Holz brought the ensemble upstairs to Schubert's bedroom to play for him. "After this, what is there left for us to write?" said Schubert. "The King of Harmony has sent the King of Song a friendly bidding to the crossing," said Holz.

On the eve of Schubert's death, the doctor reassured him that soon he'd be well. Schubert felt for the wall and said, "Here, here is my end." He wanted to know why his brother had shut him in a room underground with Beethoven. He asked his brother to bury him by Beethoven's tomb.

“Arranging Schubert’s Fantasy for the octet makes it even more of dreamscape, a kaleidoscopic exploration of textures. You hear new elements in it, illuminating connections to other works.”

— RICHARD TOGNETTI

IV

Richard Tognetti's arrangement of the Fantasy in C major for an octet enters a long tradition of creative homage. Soon after Schubert died Josef von Spaun said, "I still feel we shall never make a Mozart or Haydn of him... whereas in song he is unsurpassed". Thirty years later he changed his mind. "The notion that Schubert is suited only for songs is a prejudice. His wonderful D-minor quartet, his great Symphony in C ... – only due to Mendelssohn and Schumann, who knew better how to appreciate Schubert, did the renown of these great compositions reach us."

Schumann wept all night when he heard that Schubert had died. He wrote to his teacher, "Schubert is still my 'one and only' love ... No other music presents so bewildering a psychological problem in its train of ideas, its apparently abrupt transitions." In 1839, Schumann visited Schubert's favourite brother, Ferdinand, in Vienna,

Page 20.
First page of the manuscript of Franz Schubert's song "Am See" D 746

Page 21.
Anselm Hüttenbrenner and Franz Schubert
Drawing by Josef Eduard Teltscher

who revealed a trove of Schubert's manuscripts. "The riches that lay before me made me shudder with joy," said Schumann. He found Schubert's Symphony No. 9 in C major and sent it to Felix Mendelssohn, who conducted its premiere in Leipzig.

In 1821 the child prodigy Franz Liszt came to Vienna for piano lessons with Carl Czerny and old Salieri – though Salieri died the next year, dictating from his deathbed a denial that he poisoned Mozart. In 1838, when the Danube flooded, Liszt returned to Vienna and gave concerts for flood relief, playing transcriptions of Schubert's songs. Liszt spent years arranging Schubert's work, revealing sonatas waiting inside songs, symphonies in the sonatas – he taught Europe to admire them.

Joseph Joachim created a symphony out of Schubert's Sonata in C major for piano duet. Anselm Hüttenbrenner handed over the sole surviving copy of Schubert's "Unfinished" Symphony in B minor. His brother Josef's maid had used Schubert manuscripts to light fires.

In 1867 George Grove (*A Dictionary of Music and Musicians*) and Arthur Sullivan (Gilbert & Sullivan) tracked down Dr Schneider, Schubert's nephew. Schneider had a dusty stack of Schubert manuscripts: songs, chamber works, five symphonies. Arthur kept Schneider talking while George searched the place, discovering "a bundle of music books two feet high... black with the undisturbed dust of nearly half a century". Brahms said: "One has the sense that he is still alive."

In 1863, Beethoven's and Schubert's bodies were exhumed, their bones treated as relics and reinterred in soldered lead. By 1888, when their bodies were exhumed a second time, they were placed at Zentralfriedhof in the Garden of Honour – side by side.



Lisa Gorton lives in Melbourne, Australia, and writes poetry, fiction and essays. A Rhodes Scholar, she holds a doctorate on the poetry and prose of John Donne from the University of Oxford. Her novel *The Life of Houses* (Giramondo) was awarded the Australian Prime Minister's Prize for Fiction. In poetry, her awards include the Philip Hodgins Memorial Medal, the Premier's Prize for Poetry and the Wesley Michel Wright Poetry Prize. Her poetry has been widely anthologised, including in the *Turnrow Anthology of Contemporary Australian Poetry*, the *Poetry Magazine* edition of *Australian Poetry* and *The Uncollected Animals*. Her poems have been set to music in Michael Bakrñçev's composition *The Storm Glass* for the Canberra Symphony Orchestra. Her fifth poetry collection, *Mirror Landscape: New and Selected Poems*, appeared from Giramondo Publishing this year.

Richard Tognetti

Artistic Director
& Violin

“Tognetti has transformed the ACO into a genuine Australian cultural icon.”

– AUSTRALIAN FINANCIAL REVIEW



Richard Tognetti is Artistic Director of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism.

Richard began his studies in his home town of Wollongong with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances with the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director.

Richard performs on period, modern and electric instruments. As director or soloist, Richard has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all the major Australian symphony orchestras. Richard performed the Australian premieres of Ligeti's Violin Concerto and Lutoslawski's Partita. In November 2016, he became the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London. Richard created the Huntington Festival in Mudgee, New South Wales and was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard's arrangements, compositions and transcriptions have expanded the chamber orchestra

repertoire and been performed throughout the world. He curated and co-composed the scores for the ACO's documentary films *Musica Surfica*, *The Glide*, *The Reef* and *The Crowd & I*, and co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and Tom Carroll's film *Storm Surfers*. Richard collaborated with director Jennifer Peedom and Stranger Than Fiction to create the award-winning films *Mountain*, which went on to become the highest-grossing homegrown documentary in Australian cinemas, and *River*, which won Best Soundtrack at the ARIA, AACTA and APRA awards.

His recordings have received accolades around the world, and he is the recipient of seven ARIA awards, including three consecutive wins for his recordings of Bach's violin works.

Richard was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. In 2017 he was awarded the JC Williamson Award for longstanding service to the live performance industry. He performs on a 1741–44 Giuseppe Guarneri del Gesù violin, lent to him by the ACO.

Australian Chamber Orchestra

“The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.”

– THE AUSTRALIAN

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances that redefine orchestral music. With its fearless leader of over three decades, Artistic Director Richard Tognetti, the ACO is acclaimed internationally as an ensemble of invention, disruption and unforgettable music-making.

The ACO performs more than 100 concerts each year, with programs that embrace celebrated classics alongside new commissions and groundbreaking collaborations, working with artists and

musicians who share the Orchestra’s ideology: from Emmanuel Pahud, Steven Isserlis, Polina Leschenko, Pekka Kuusisto, Nicolas Altstaedt and William Barton, to Jonny Greenwood, Neil Finn and Meow Meow; to visual artists and film makers such as Bill Henson, Shaun Tan, Jane Campion, and Jennifer Peedom, who co-create unique, hybrid productions for which the ACO has become renowned.


In addition to its national touring schedule, the ACO undertakes multiple international tours a year, regularly performing in cities including London, New York and Tokyo. Following the success of Richard Tognetti’s season as the Barbican’s first ever Artist-in-Residence at Milton Court Concert Hall, the Orchestra performed a three-year residency as International Associate Ensemble at Milton Court in partnership with London’s Barbican Centre from the 2018/19 season.

The ACO has a series of award-winning cinematic concert films, *ACO StudioCasts*, as well as an active recording program across vinyl, CD and digital. Its recordings of Bach’s violin works won two consecutive ARIA Awards. Recent releases include *Beethoven & Brahms: Concertos for Violin and Orchestra*, featuring Richard Tognetti as soloist, *Water|Night Music*, the first Australian-produced classical vinyl for two decades, *Beethoven 1, 2, & 3 Eroica* and ARIA award-winning albums *River* and *Indies & Idols*.

In 2022 the ACO opened a new, world-class venue, ACO On The Pier, continuing the Orchestra’s dedication to creating and presenting transformative experiences for all music lovers.

aco.com.au



A black and white close-up photograph of a violin, focusing on the strings and the body. The strings are taut and run diagonally across the frame. The body of the violin is visible in the background, with some highlights and shadows. The overall mood is artistic and musical.

In music and the law, great performances are never solo. That shared belief is why we proudly support the Australian Chamber Orchestra.

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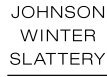
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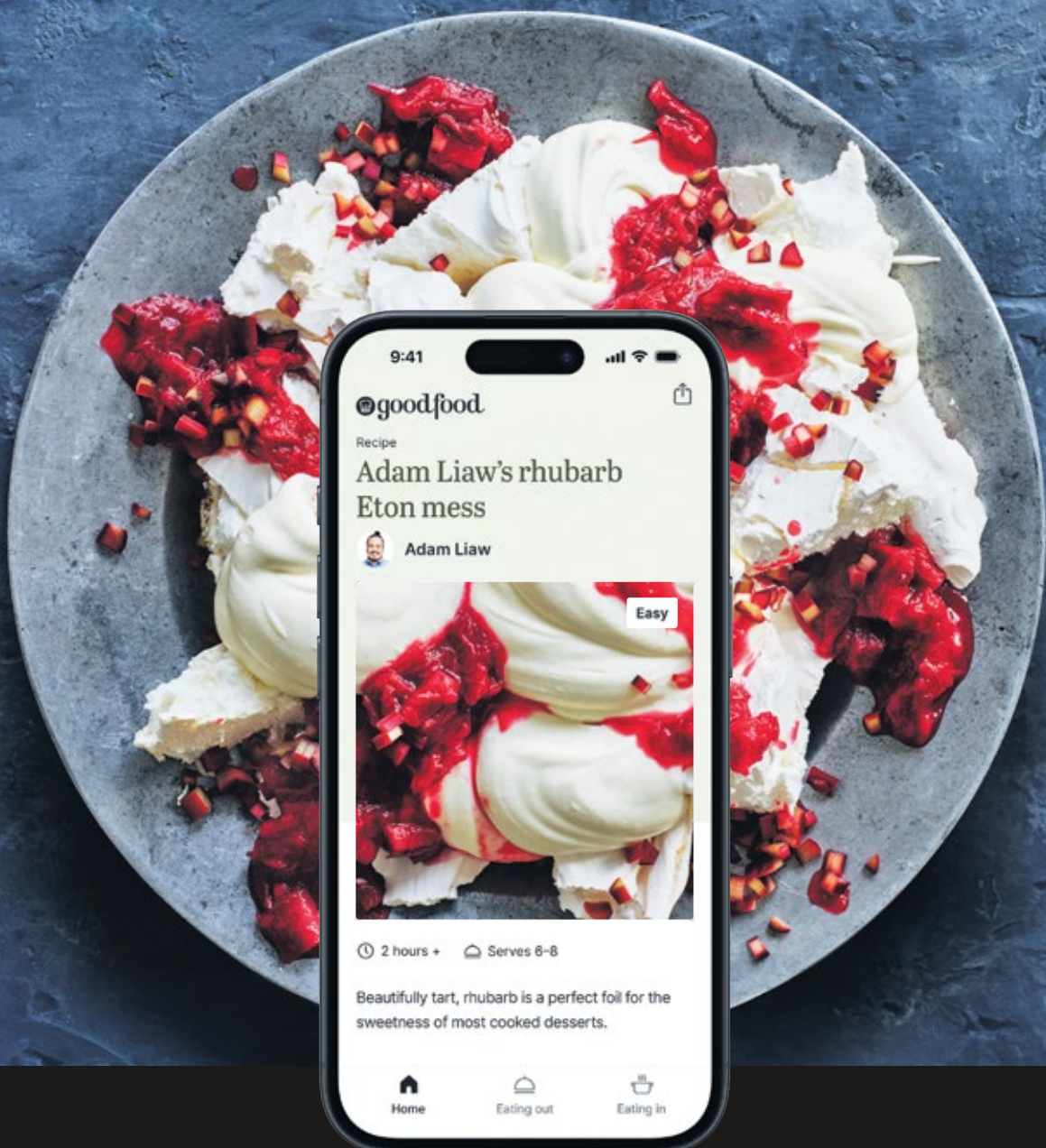
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